

Title: UNCG Logo Corrected  
Creator: FreeHand 3.1  
Preview: This EPS picture was not saved with a preview (TIFF or PICT) included in it  
Comment: This EPS picture will print to a postscript printer but to other types of printers

# **University Symphony Orchestra**

**Robert Gutter, conductor**

## **University Choruses**

*prepared by*

**William P. Carroll, Welborn E. Young,  
Randy Price, and Richard Waters**

**Dwight Coleman, baritone**

North Carolina Music Educators Association  
In-Service Conference  
General Session

Sunday, November 10, 2002  
8:00 pm  
Stevens Center, North Carolina School of the Arts

*Program*

**Suite from "Der Rosenkavalier," Op. 59**

**Richard Strauss**  
(1864-1948)

**Belshazzar's Feast (1931)**

**William Walton**  
(1902-1983)

Dwight Coleman, baritone

*Thus spake Isaiah:*

Thy sons that thou shalt beget  
They shall be taken away, and be eunuchs  
In the palace of the King of Babylon.  
Howl ye therefore:  
For the day of the Lord is at hand!

By the waters of Babylon,  
There we sat down: yea, we wept  
And hanged our harps upon the willows.

For they that wasted us  
Required of us mirth;  
They that carried us away captive  
Required of us a song.  
Sing us one of the songs of Zion.

How shall we sing the Lord's song  
In a strange land?

If I forget thee, O Jerusalem,  
Let my right hand forget her cunning.  
If I do not remember thee,  
Let my tongue cleave to the roof  
of my mouth; yea, if I prefer not  
Jerusalem above my chief joy.

By the waters of Babylon,  
There we sat down: yea, we wept.  
O daughter of Babylon, who art to be  
destroyed, happy shall he be that  
taketh thy children  
And dasheth them against a stone,  
For with violence shall that great city  
Babylon be thrown down  
And shall be found no more at all.

Babylon was a great city,  
Her merchandise was of gold and silver,  
Of precious stones, of pearls, of fine linen,  
    of purple, silk and scarlet,  
All manner vessels of ivory,  
All manner vessels of most precious wood,  
Of brass, iron and marble,  
Cinnamon, odours and ointments,  
Of frankincense, wine and oil,  
Fine flour, wheat and beasts,  
Sheep, horses, chariots, slaves,  
And the souls of men.

In Babylon, Belshazzar the King  
    made a great feast,  
Made a feast to a thousand of his lords,  
And drank wine before the thousand.  
Belshazzar, while he tasted the wine,  
Commanded us to bring the gold and  
    silver vessels: yea, the golden vessels,  
    which his father, Nebuchadnezzar,  
    had taken out of the temple that was  
    in Jerusalem.

He commanded us to bring the golden  
    vessels of the temple of the house  
    of God, that the King, his princes, his  
    wives and his concubines might drink  
    therein.

Then the King commanded us:  
Bring ye the cornet, flute, sackbut,  
    psaltery, and all kinds of music.  
They drank wine again,  
And then spake the King:

Praise ye the God of Gold,  
Praise ye the God of Silver,  
Praise ye the God of Iron,  
Praise ye the God of Wood,  
Praise ye the God of Stone,  
Praise ye the God of Brass,  
Praise ye the Gods!

Then sing aloud to God our strength:

Thus in Babylon, the mighty city,  
Belshazzar the King made a great feast,  
Made a feast to a thousand of his lords  
And drank wine before the thousand.  
Belshazzar, while he tasted the wine,  
Commanded us to bring the gold and silver  
vessels that his princes, his wives and his  
concubines might rejoice and drink therein.

After they had praised their strange gods,  
The idols and the devils,  
False gods who can neither see nor hear,  
Called they for the timbrel and the  
    pleasant harp  
To extol the glory of the King.  
Then they pledged the King before the  
people, crying,  
Thou, O King, art King of Kings:  
O King, live forever . . .

And in that same hour, as they feasted  
Came forth fingers of a man's hand  
And the King saw  
The part of the hand that wrote.  
And this was the writing that was written:

*'MENE, MENE, TEKEL UPHARSIN'  
'THOU ART WEIGHED IN THE BALANCE  
AND FOUND WANTING.'*

In that night was Belshazzar the King slain  
And his kingdom divided.

Then sing aloud to God our strength:  
Make a joyful noise unto the God of Jacob.  
Take a psalm, bring hither the timbrel,  
Blow up the trumpet in the new moon,  
Blow up the trumpet in Zion,  
For Babylon the Great is fallen.

Alleluia!

Make a joyful noise unto the God of Jacob,  
While the Kings of the Earth lament  
And the merchants of the Earth  
Weep, wail and rend their raiment.  
They cry: Alas, Alas, that great city,  
In one hour is her judgment come.

The trumpeters and pipers are silent,  
And the harpers have ceased to harp,  
And the light of a candle shall shine no more.

Then sing aloud to God our strength.  
Make a joyful noise unto the God of Jacob.  
For Babylon the Great is fallen.

Alleluia!

**Richard Strauss:**  
**Suite from *Der Rosenkavalier*, Op. 59**

Richard Strauss may be said to have had a case of mistaken identity; some said he was the aesthetic descendant of Wagner, even though by upbringing and musical training he was more nearly like Wagner's nemesis, Mendelssohn. After the success of his tone poem *Don Juan*, he was called the heir to Liszt. Even today, those unfamiliar with his lineage consider him to be related to the other Strauss family, the waltz kings Johann and Josef. The appearance in 1911 of *Der Rosenkavalier* on the heels of such triumphs as *Feuersnot*, *Salome*, and *Elektra* might be seen as a step backward for Richard Strauss, and a comparison to Mozart would be inescapable. Looking back to the fairytale time of Maria Theresa, *Der Rosenkavalier* is even more rife with intrigue, more opulent, and more voluptuous than *Le Nozze di Figaro*.

In the opera the dominant character is the Marschallin, whose presence is constantly felt, even though she is absent from the end of Act I to the middle of Act III. In the orchestral suite the emphasis is quite different, and we are reminded that the title is *Der Rosenkavalier*, and not *Die Marschallin*. The accent in the suite is on youth and its joys, and not on age and its regrets.

There have been several orchestra suites drawn from the opera, including one by Strauss himself based on a film version of 1926. The suite performed this evening has come to be known as the standard, and was approved by the composer for publication in 1945. Its sections include the prelude to Act I, the presentation of the silver rose, the arrival of Ochs and waltzes from Act II, and the ensembles and waltz from Act III.

—program notes by Richard E. Cook

**William Walton:**

## Belshazzar's Feast

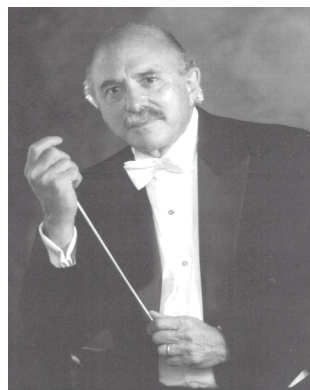
Belshazzar's Feast is one of the outstanding landmarks of English choral music in the twentieth century, for it revitalized the conception of the Biblical cantata. The work was commissioned by the British Broadcasting Company and first performed at the Leeds Festival (England) in 1931. It was Walton's first choral work and he was a young man of 29. The story is a dramatic one told in one brief chapter of the Old Testament Book of Daniel. Sir Osbert Sitwell selected and arranged this dramatic story for William Walton to set to music using the fifth chapter of Daniel, verses from Isaiah, and Psalms 81 and 137.

The cantata opens with a fanfare which introduces Isaiah's dire prophecy of the Babylonian captivity of the Jews. The male voices announce that "the day of the Lord is at hand" and a choral lament follows on the text "by the waters of Babylon we sat down and wept." During this lament the captive Jews move from acute self pity to a burning vengefulness toward their captors. A baritone recitative follows picturing the riches and might of Babylon as the story of the feast continues.

Belshazzar, King of Babylon, is drinking wine at a feast in the royal palace. In a state of drunkenness he orders the golden vessels that his father Nebuchadnezzar had taken from the temple when he captured Jerusalem, to be brought to him. The King, his nobles, his concubines and his courtesans drink wine from these sacred vessels amid music and shouts of praise to the pagan gods. As they feast, the fingers of a man's hand appear and write the strange words, "Mene, mene, tekel upharsen." Daniel is summoned to interpret the words and announces, "Thou art weighed in the balance and found wanting." That same day the city is captured, and Belshazzar is slain. The cantata ends with a hymn of praise to the God of Jacob, "Sing aloud to God, our strength: Alleluia."

— *program notes by Jason Roberts and William P. Carroll*

**Robert Gutter** is currently Director of Orchestral Activities at UNCG and also Music Director of the Philharmonia of Greensboro and the Fayetteville Symphony. In 1966 he received an appointment as Principal Guest Conductor of the National Symphony Orchestra of the Ukraine in Kiev. He is founder and artistic director for the International Institute for Conductors in Kiev. In his 30 years as a professional conductor, he has devoted himself to both professional and non-professional orchestras in over twenty countries. In addition to his symphonic engagements he has appeared with opera companies both in the United States and in Europe. Prior to accepting his orchestral posts in North Carolina in 1988, he served as Music Director and Conductor of the Springfield, Massachusetts, Symphony for sixteen years. In 1986 he was named "Conductor Emeritus" of that Orchestra. Prior to his professional conducting, Gutter was principal trombonist with the Washington National Symphony. He holds the Bachelor and Master of Music degrees from Yale University.





**W. Dwight Coleman**, baritone, is currently Coordinator of Graduate Studies, Voice, and Opera at Georgia State University in Atlanta, Georgia. He is the Artistic Director of the Harrower Summer Opera Workshop and on the faculty of the summer opera festival Musica Lirica in Urbania, Italy. He holds degrees from the University of North Carolina at Greensboro and Northwestern University. Active as a performer of oratorio and opera, his credits include appearances with opera companies in Atlanta, Pensacola, New Orleans, Busseto, Italy, Shreveport, Jackson, along with the Milwaukee and North Carolina Symphonies. He made his Carnegie Hall debut in 1992, Lincoln Center debut in 1994, and has directed numerous operatic productions.

**William P. Carroll**, Director of Choral Activities and Chair of the Vocal Studies Division, holds degrees from Millsaps College, Southern Methodist University, and the University of Cincinnati College-Conservatory of Music. He has served as guest conductor for numerous workshops, honor choirs, and clinics, including the North Carolina High School Honors Chorus and All-State Chorus, the North Carolina Junior High All-State Chorus, the Virginia Music Camp, Lake Junaluska Music Week, Eastern Division ACDA Convention, the Fellowship of United Methodist Musicians National Conference, and the Intercollegiate Men's Choruses Association National Convocation. He recently completed a fifteen-year tenure as Conductor of the Choral Society of Greensboro. In addition to his University responsibilities he serves as Editor for Hinshaw Music, Inc.



**Welborn Young** came from Chicago, Illinois where for five years he was the Artistic Director and Conductor of Windy City Performing Arts. During the summer of 1998, Young was invited to be a featured conductor at the Concertgebouw in Amsterdam, Netherlands, during an international cultural and music festival and served as guest conductor of Chicago's Grant Park Symphony Chorus. Young has been the Assistant Conductor of the Middle Tennessee Choral Society, Artistic Director of the Augustinian Singers of Nashville, and guest conducted the Nashville Symphony Chorus and Nashville Opera Association. He completed the B.M. and M.A. at Middle Tennessee State

University and is completing the Doctor of Musical Arts in Choral Conducting at the University of Illinois Urbana-Champaign. In addition to his University duties, he serves as conductor of the Choral Society of Greensboro.



**Randy Price** hails from Charlotte, North Carolina. During the past few years Mr. Price studied under some of the world's leading conductors including James Conlon, Charles Dutoit, André Previn and the late Robert Shaw. He is a former member of the Robert Shaw Festival Singers. His undergraduate studies concluded with a Bachelor of Arts degree with proficiencies in piano and voice performance. He completed the Master of Music Degree in 2000 at the University of North Carolina at Greensboro. While at UNCG, Mr. Price has conducted the Women's and Men's Glee Clubs, prepared choruses for a number of operas and taught several classes. This spring Randy will complete the Doctor of Musical Arts degree in Choral Conducting .

**Richard Waters** is a Teaching Assistant in the School of Music at the University of North Carolina at Greensboro, where he directs the Men's Glee Club and teaches class voice. In addition, he is Assistant Conductor of the Choral Society of Greensboro. Prior to coming to North Carolina, he spent four years as a high school choral director in the Virginia public school system and was Assistant Conductor of Cantate, The Children's Choir of Central Virginia. Waters is currently pursuing the Doctor of Musical Arts degree in choral conducting at UNCG. He received the Master of Music degree in choral conducting from the Hartt School of Music and the Bachelor of Music degree in music education from James Madison University.



**uncg school of music · coming events:**

**Percussion Ensemble**

Tuesday, November 12 · 7:30 pm  
Recital Hall

**Exposure: Music of Nate Weida**

Thursday, November 14 · 7:30 pm  
Recital Hall

**UNCG Opera Theatre presents:**

**Amahl and the Night Visitors**

Friday, November 15 · 7:30 pm  
Saturday, November 16 · 7:30 pm  
Sunday, November 17 · 2:00 pm  
Aycock Auditorium



## Holiday Choral Concert

Sunday, December 8 · 3:30 pm · Aycock Auditorium · UNC-Greensboro  
For tickets, call the University Box Office at (336) 334. 4849

## **University Chorale**

William P. Carroll, conductor

Laura Moore, accompanist

Marc Foster, R. Benjamin Hutchens II, Heather Potter, Kenney Potter,  
Mae Trimble, Harlan Zackery, rehearsal assistants

Josh Alexander	Marian Elliot	Kenney Potter
John Bennett	Marc Foster	Fred Rice
Mary Anne Bolick	Trinity George	Allison Ring
Courtney Bowden	Aaron Hammersly	Ellen Robbins
Ryan Brookshire	R. Benjamin Hutchens II	Sarah Roche
Catherine Butler	Shelvvia Ivey	Jeff Rutledge
Jeffrey Carlson	Jill Jackson	Josh Smith
Adrian Lipscomb	Bethany Jennings	Charles Stanton
Jessica Capak	Mary Keltgen	Brent Stephens
Stephanie Carter	Laura Knouse	Amelia Stevens
John Christian	Matthew Lawing	Rebecca Stevens
Meredith Covington	Dusty Lucas	Brad Stewart
Nathan Crocker	Dalmar Montgomery	Mae Trimble
Kellie Davis	Barbara Myers	Jeremy Tucker
Ryan Deal	Tony Ndege	Jame Updike
Elena DeAngelis	Aaron Phillips	Meghann Vaughn
Nathan Dellinger	David Parnell	Jenny Watson
Rita Dottor	Heather Potter	Scot Weir
Sara Dougherty		Hadley Wittemore
Sarah Downey		Harlan Zackery, Jr.

## **Chamber Singers**

Welborn Young, conductor

Jason Gottschalk & Anne Lewis, accompanists

Teri Vancil, Richard Waters, Troy Robertson, rehearsal assistants

Nicole Asel	Sidney Outlaw
Allison Bailey	Jacqueline Petroccia
Warren Coker	Troy Robertson
Wade Elkins	Ariya Sawadivong
Jennifer Gaspar	Crystal Stroupe
Jason Gottschalk	David Trudgen
Nate Kling	Teri Vancil
Anne Lewis	Richard Waters
Renata McCurley	



### **Women's Glee Club**

Randy Price, conductor  
Suji Ko and Faith Park, accompanists

Mae Trimble, rehearsal assistant

Allison Bailey	Beth Goldstein	Caroline Miller
Tamara Brace	Angela Grant	Sarah Parker
Brienne Brenton-Kramer	Jaclyn Grossano	Faith Park
Katie Brotherton	Liz Harvey	Christy Pulliam
Nicolina Burriesci	Hilary Hellens	Natali Rosas
Arloa Butler	Kelly Higgs	Stephanie Rosenthal
Dana Caldwell	Tiffany Honeycutt	Angel Rudd
Jessica Cates	Jennifer Jackson	Mary Sauls
Emily Caudle	Micah Jackson	Donna Schimmenti
Amanda Collins-Keener	Sarah Jedrey	Martha Sloan
Mandy Collins	Amy Jerva	Jennifer Elizabeth Smith
Rebecca Lynn Collins	Lauren Johnston	Jamie Surgeon
Rosalyn Congdon	Miriam Kirk	Bridget Talmage
Désirée D. Corbett	Crystal Kitchens	Mae Trimble
Meredith Crenshaw	Suji Ko	Corinne Van Vliet
Cathy Crotty	Erin Leatherman	Maria Vaughn
Keisha Dupree	Libby Maddocks	Christina Wade
Laura Emery	Nicolina Mann	Erin Ward
Brook Everett	Carolina Margarella	Catherine Wertz
Dena Fauske	Gretchen K. Marsden	Melissa B. Westmoreland
Kate Gatlin		Dorothy Wilkerson
Deirdre Gilmore		Katie Zickefoose

### **Men's Glee Club**

Richard Waters, conductor

R. Benjamin Hutchens II and Harlan Zackery, Jr., accompanists

Marc Ashley Foster, Kenney Potter, and Troy Robertson, rehearsal assistants

John Bennett	David Jennings, II	Kenney Potter
Jack Callaham	Brian P. Kennedy	Troy Robertson
Kevin Carswell	Mitchell Killman	Allen M. Rogers
Douglas Kent Christian, Jr.	Jonathan Kuuskoski	Adam Rolland
Chris Critcher	Matthew Lawing	Ruben Rush, Jr.
Jeffrey Danielson	Michael Lindsay	Glenn Setliff
Adrian Dellinger	Adrian Lipscomb	Chris Swaim
Nathan Dellinger	Matt Lovett	Eric Taylor
Marc Ashley Foster	Andrew Malone	Robert Trail
Andre C. Graham	Steven Martin	Michael Van Patter
Matthew Hayden	Christopher R. Nickens	Hadley Whittemore
Reginald L. Hayes, Jr.	Sidney Outlaw	James Wiley
Brian Hege	Aaron Phillips	Michael B. Witt
R. Benjamin Hutchens, II		Harlan Zackery, Jr.

## **Women's Choir**

Welborn Young, conductor

Randy Price, accompanist

Heather Potter, rehearsal assistant

Shana Adams  
Shatarra Benton  
Mary Lauren Burrell  
Catherine Butler  
Tara Cates  
Jennifer Cheek  
Sarah Dougherty  
Kimberly Ebel  
Daphne Franklin  
Melanie Hoffner  
Erin Holland  
Bethany Jennings  
Danielle Jones  
Kelly Krepelka  
Stephanie Lilly  
Sarah Lisitski  
Nicci Mann  
Dina Marinakos

Jenn Mello  
Yajaira Morales  
Barbara Myers  
Sarah Nifong  
Gail Peastrel  
Sarah Phelps  
Marva Pittman  
Heather Potter  
Ellen Robbins  
Ariya Sawadivong  
Kate Seymour  
Jennifer Simpkins  
Elaine Smith  
Jane Smith  
Crystal Stroupe  
Jessica Tartar  
Meghann Vaughan  
Jennifer Wynn

**The UNCG School of Music** has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 12,700 university students, the UNCG School of Music serves over 575 music majors with a full-time faculty and staff of sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building which is among the finest music facilities in the nation. In fact, the new music building is the largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psychoacoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck adjoins the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For information regarding music as a major or minor field of study, please write:

Dr. John J. Deal, Dean  
UNCG School of Music  
P.O. Box 26167  
Greensboro, North Carolina 27402-6167  
(336) 334-5789  
On the Web: [www.uncg.edu/mus/](http://www.uncg.edu/mus/)

## UNCG Symphony Orchestra

### Violin I

Fabrice Dharamraj,  
*concertmaster*  
Dan Skidmore,  
*co-concertmaster*  
Emily Arnold  
Julia Barefoot  
Jason Caldwell  
Katie Costello  
Will Freeman  
Kwanghee Park  
Wayne Reich  
Holly Sitton

### Violin II

Colleen Chenail, *principal*  
C. Christopher,  
*asst. principal*  
Becky Averill  
Amy Blacklin  
William Caballero  
Melissa Ellis  
Kimberly Farlow  
Rachel Godwin  
Tim Kim

### Viola

Sally Barton, *co-principal*  
Alvoy Bryan, *co-principal*  
Katie Hayden  
Sara Bursey  
Frances Schaeffer  
Susannah Plaster  
Morgan Caffey  
Patrick Scully  
Jamaal Jones  
Jamie DeLong  
Morgan Smith  
Chip Barnes

### Violoncello

Gina Pezzoli, *co-principal*  
Meaghan Skogen,  
*co-principal*  
Mike Hickman  
Erin Klimstra  
Margie Baker  
Liane Choe  
Sarah Dorsey

### Double Bass

Suzanne Luberecki, *principal*  
Andy Hawkes, *asst. principal*  
Patrick Byrd  
Emily Manansala  
Brent Rawls  
Ben Wolf

### Flute & Piccolo

Amy Cermak, *co-principal*  
Katie Verinder, *co-principal*  
Natalie Frith

### Oboe & English Horn

Melanie Hoffner, *principal*  
Matt Ward  
Cathy Meyer, *English horn*

### Clarinet & Bass Clarinet

Luc Jackman, *principal*  
Leslie Miller  
Lindsey Clark, *bass clarinet*  
(Walton)  
Erika Lamb, *bass clarinet*  
(Strauss)

### Bassoon & Contrabassoon

Elaine Peterson, *principal*  
Bryan Fox  
Heather Kelly, *contrabassoon*

### Horn

Michael Hrivnak, *principal*  
Richard King, *asst. principal*  
Tara Cates  
Mary Pritchett  
Helen Peastrel

### Trumpet

Scott Toth, *co-principal*  
Mark Hibshman, *co-principal*  
Wayne Bennett  
Luke Boudreault  
Josh Davies  
Stephen Peters  
B J Schofield  
Justin Stamps  
Trent Walton

### Trombone

Micah Everett, *principal*  
Amanda Peterson

### Bass Trombone

Sean Devlin, *principal*

### Tuba

Sam Nettleton, *principal*

### Piano

Randy Price

### Harp

Bonnie Bach

### Timpani

A.J. Chenail, *principal*

### Percussion

Billy Bialecki  
Caleb Gaston  
Emily Harrison  
Julia Thompson

## UNCG SCHOOL OF MUSIC FACULTY 2002-2003



John Deal (2001), Professor, Dean.  
Dennis AsKew (1992), Associate Professor, tuba, euphonium.  
Edward Bach (1991), Associate Professor, trumpet.  
Mary Ashley Barret (1998), Assistant Professor, oboe  
Eddie C. Bass (1968), Professor, composition, theory.  
Craig Brown (1998), Lecturer, string bass.  
Kelly Burke (1989), Associate Professor, clarinet.  
Michael J. Burns (1994), Assistant Professor, bassoon.  
Gregory Carroll (1981), Associate Professor, composition, theory.  
William Carroll (1984), Associate Professor, choral activities.  
Joseph Di Piazza (1974), Associate Professor, piano.  
Gavin Douglas (2002), Assistant Professor, ethnomusicology.  
Deborah A. Egekvist (1985), Associate Professor, flute.  
John Fadial (1998), Assistant Professor, violin.  
Robert Gutter (1988), Professor, orchestra.  
Andrew Harley (2001), Associate Professor, coach/accompanist.  
Steve Haines (1999), Assistant Professor, jazz.  
David Holley (1992), Associate Professor, voice/opera.  
Elizabeth Keathley (2002), Assistant Professor, music history.  
Robert B. King (1992), Lecturer, organ.  
George A. Kiorpes (1965), Professor, piano.  
Randy B. Kohlenberg (1985), Professor, trombone, music education.  
Carla LeFevre (1989), Associate Professor, voice.  
Ellen Linton (1973), Lecturer, voice.  
John R. Locke (1982), Professor, bands.  
Charles A. Lynam (1964), Professor, voice.  
Carol Marsh (1978), Professor, history/literature.  
Jack F. Masarie (1972), Associate Professor, horn.  
Mark Mazzatenta (1987), Lecturer, guitar.  
Frank L. McCarty (1976), Associate Professor, theory.  
Cort McClaren (1983), Associate Professor, percussion.  
Eleanor F. McCrickard (1976), Professor, history/literature.  
Constance McKoy (1999), Assistant Professor, music education.  
David Brett Nolker (2002), Assistant Professor, music education.  
Scott Rawls (1994), Assistant Professor, viola.  
John Salmon (1989), Professor, piano.  
Levone Tobin Scott (1992), Lecturer, voice.  
Patricia E. Sink (1986), Associate Professor, music education.  
Paul B. Stewart (1970), Associate Professor, piano.  
Steven Stusek (1999), Assistant Professor, saxophone.  
Arthur R. Tollefson (1984), Professor, piano.  
Donald Traut (2001), Assistant Professor, theory.  
Valerie Trollinger (2001), Associate Professor, music education.  
Nancy L. Walker (1985), Associate Professor, voice.  
Robert Wells (2002), Assistant Professor, voice.  
J. Kent Williams (1970), Professor, theory.  
Andrew Willis (1994), Associate Professor, piano.  
Welborn Edward Young (2000), Assistant Professor, choral activities.

Title: UNCG Logo Corrected  
Creator: FreeHand 3.1  
Preview: This EPS picture was not saved with a preview (TIFF or PICT) included in it  
Comment: This EPS picture will print to a postscript printer but to other types of printers